BOSTON CONSERVATORY OF MUSIC

(INCORPORATED)

CATALOGUE
1922-1923

250 Huntington Avenue
BOSTON (17), MASSACHUSETTS

CALENDAR FOR 1922-1923

First Session, September 11, 1922 through January 27, 1923
Second Session, January 29, 1923 through June 16, 1923
Summer Session, June 18, 1923 through September 8, 1923

CALENDAR FOR 1923-1924

First Session, September 10, 1923 through January 26, 1924
Second Session, January 28, 1924 through June 14, 1924
Summer Session, June 16, 1924 through September 6, 1924

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Fourth Year

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Preamble

A vital impulse, nationally recognized, is expressing itself throughout this country toward the awakening of a higher musical understanding and the stimulating of wider popular interest. This impulse, if rightly appreciated and developed, can react in giving to America a more abundant æsthetic life, and in creating a national American music which will properly embody and fitly express the spirit of the country.

For the furthering of this objective the Boston Conservatory of Music is eminently qualified, both through the completeness of its curricula (covering all subjects of professional musical study), and by the liberality of its policy of admission. It enjoins no specific academic requirements; it makes no stipulation of prerequisite musical accomplishment; it recognizes no discrimination of race or faith. As our American nation has gained its marvellous vitality and growth through the ready assimilation of all who have come from far or near, seeking this haven of liberty and unbridled opportunity, so the national music of America must properly be an outgrowth and expression of the various characteristics of its composite population.

Yet if talented musicians discovered in America, continue to be sent abroad to study, they will inevitably become imbued with the traditions and influence of the countries to which they go. Great and noble though those countries are, whose undying works have become a world's heritage, yet they are not America, and so long as America is dependent upon them, no truly American music can be created. It must be indigenous in its conception, in its inspiration, in its color. But if from the representatives of the whole world, assembled into this one great cosmopolitan nation, all latent talent is gratefully sought and is trained in this country by efficient instructors, a wonderful American music will soon arise, which, untrammelled by traditions of race or of creed, will become the true expression of the soul of a unified humanity.

To do whatever it can toward accomplishing this ideal, the Boston Conservatory of Music is reverently dedicated.

Agide Jacchia, Director.

FACULTY

(*Member of the Boston Symphony Orchestra)

AGIDE JACCHIA, Director

COMPOSITION, ORCHESTRATION COUNTERPOINT, AND FUGUE

AGIDE JACCHIA

HARMONY

HANS EBELL W. STOREY SMITH

THEORY (Rudiments of Music)

W. STOREY SMITH

SOLFEGGIO (Rhythmical Articulation)

IRMA SEYDEL

HISTORY of MUSIC

JOHN N. BURK

VOICE CULTURE

ALFRED R. FRANK

JESSIE P. DREW ESTER FERRABINI RODOLFO A. FORNARI

PIANOFORTE

HANS EBELL

CLEMENTINE MILLER CYRUS ULLIAN

ORGAN

*ALBERT W. SNOW MERTON B. FRYE

HARP

WILHELMINA VAN DEN BERG

FLUTE and PICCOLO

*AUGUSTUS BATTLES

OBOE and ENGLISH HORN

*LOUIS SPEYER

CLARINET and BASS CLARINET

*ALBERT SAND *EMILIO ARCIERI

JOHN S. LEAVITT

BASSOON

*ABDON LAUS

SAXOPHONE

*ABDON LAUS JOHN S. LEAVITT

HORN

*MAX HESS

CORNET and TRUMPET

Edwin G. Clarke

TROMBONE and TUBA

*Eugene Adam

PERCUSSION

*Carl F. Ludwig

VIOLIN

Irma Seydel

Ary Dulfer *Frederick L. Mahn

VIOLA

*Arthur Fiedler *Frederick L. Mahn

VIOLONCELLO

Hazel L'Africain

*Enrico Fabrizio Milo M. Goldstein

CONTRABASS

*Theodor Seydel

ORCHESTRAL TRAINING

Agide Jacchia

BAND TRAINING

Edwin G. Clarke

MUSICAL KINDERGARTEN

Mary T. Gillise

GRAND OPERA DEPARTMENT

COACHING

Agide Jacchia

Alfred R. Frank Ester Ferrabini

CHORAL TRAINING

Rodolfo A. Fornari *Louis Speyer

DRAMATIC EXPRESSION

Edouard Darmand Beatrice King

BALLET TRAINING

Maria Paporello

FRENCH

Emma Darmand

GERMAN

Margarette Münsterberg

ITALIAN

Rodolfo A. Fornari

ADMISSION

The year at the Boston Conservatory of Music is divided into three Sessions (as shown by the Calendar, second page of cover), but there are no formalities of entrance and a student may enroll at any time. It is, of course, always advisable for one who wishes to enter any of the classes to register for the first meeting of a Session.

An initial Registration fee of $2 is charged to all students.

INSTRUCTION

Instruction in Composition, Voice, and all Instrumental courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. In other subjects both private and class lessons are offered.

REGULAR and SPECIAL STUDENTS

Students are classified as *Regular* or *Special.*

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular*, a student must take, in addition to lessons in his principal subject, all the required complementary work of his course, in proper sequence.

A *Special* student, not being an aspirant for a diploma, may elect any subject for which he is qualified.

SUMMER SESSION

A Summer Session is provided to enable students, who so wish, to continue their studies uninterruptedly through the year, or for others who desire an opportunity for musical instruction in the summer months.

EVENING INSTRUCTION

Throughout the entire year, Evening Lessons with the regular Faculty members are available.

REGULATIONS

TUITION

All tuition charges are payable in advance by terms of ten, twenty, or forty weeks.

Lessons lost by absence must be paid for and will be made up by the instructor, provided that notice is received at the Office twenty-four hours previous to the appointment. In case of prolonged absence, owing to illness or other emergency, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the Session.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session for the purpose of classifying *Regular* students in all their respective subjects. No student is eligible to take the examination in a subject in which his average for the year is below the minimum passing mark, 65 percent.

A student who fails to pass an Annual Examination, or whose Grade in a subject is incomplete in June, is given an opportunity in September to take a Reparatory Examination, for which a written application must be filed in the Office before September first.

Semestral Examinations are given at the end of January to those, who through extraordinary ability and diligence, have covered the work of an entire Grade in the first Session.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma examinations must be

filed in the Office, and a Diploma fee of $10 paid, not later than May fifteenth.

The privilege of free examination in any subject is restricted to *Regular* students of this Conservatory; anyone not so enrolled may take Diploma examinations on compliance with the regulations set forth above, and the payment of $10 for each examination to be taken.

The Diploma fee of $10 will be refunded in case of failure to pass the examinations.

A Certificate is given to a *Regular* student for a subject satisfactorily completed.

COURSES OF STUDY

(The curricula outlined in the following courses are on the basis of two lessons per week.)

COUNTERPOINT, FUGUE

COMPOSITION, and ORCHESTRATION

AGIDE JACCHIA

The completion of the courses in Theory, Solfeggio, and Harmony is prerequisite for admission to this course.

Two, three, and four-part Counterpoint in all species.
Combined Counterpoint; Imitation.
Small compositions on given themes.

Two, three, and four-part Fugue.
Composition: Sonata form; Opera; Oratorio.

Special course for Orchestral and Choral Conductors.

Complementary requirements for a Diploma: Completion of third grade of Pianoforte, second grade of Organ, second grade of Violin or Violoncello, and the History of Music; also the conducting of the Orchestral Training Class.

Tuition: $50 for 10 lessons.

HARMONY

HANS EBELL W. STOREY SMITH

The completion of the course in Theory is prerequisite for admission to this course.

Grade I

Preparation and resolution of Intervals; Triads and their inversions; Chords of the Seventh and their inversions; Motions; Rules of Part-writing; Rule of the octave; Altered Chords.

Exercises in three and four parts for pianoforte.

Grade II

Passing tones; Suspensions; Anticipations; Cadences; Modulations; Sequences; Pedal Point.

Exercises in four parts for voices and for stringed instruments.

Tuition

Private Lessons:		$50 for 10 lessons.
"	"	30 " 10 "
"	"	20 " 10 "
Class	"	30 per session (advanced).
"	"	20 " " (elementary).

THEORY (Rudiments of Music)

W. Storey Smith

This course is required of all *Regular* students.

Notation; Scales; Measure; Intervals; Ornaments. Common terms and signs expressing character.

Tuition

Private Lessons:		$20 for 10 lessons.
Class	"	20 per session.

SOLFEGGIO (Rhythmical Articulation)

Irma Seydel

This course is required of all *Regular* students.

Grade I

Bona Method. First and second parts in Sol and Fa Clefs.

Grade II

Bona Method. Third part in Sol, Fa, and Do Clefs. Sight reading; Transposition; Rhythmic and Melodic Dictation; Ear-training.

Tuition { Private Lessons: $20 for 10 lessons.
Class " 20 per session

VOICE CULTURE and COACHING

ALFRED R. FRANK

JESSIE P. DREW, ESTER FERRABINI, RODOLFO A. FORNARI

Grade I

The fundamentals of Singing; Breathing; Diction.
Panofka: A B C. Garcia: The Art of Singing.
Vocalises by Sieber; Concone; Marzo (Book I); Vaccai.
Songs in the original language or in English.

Grade II

More advanced vocalises of Concone; Marzo; 50 Petit Vocalises by Tosti; Studies for velocity, trill, and embellishments by Lütgen.

Grade III

Coaching: Operas of the old and modern repertoire in the original language or in English; Oratorio; Classic Songs.

Complementary requirements for a Diploma as Vocal Instructor: Completion of the courses in Solfeggio, Theory, Harmony, the second grade of Pianoforte, and the History of Music.

Complementary requirements for a Diploma as Professional Singer (granted only to those endowed with exceptionally good voices): Completion of the courses in Solfeggio, Theory, the second grade of Pianoforte, and two years' study of languages.

Tuition { Private Lessons (according to instructor).
$20 for 10 lessons.
30 " 10 "
50 " 10 "

PIANOFORTE

HANS EBELL

CLEMENTINE MILLER CYRUS ULLIAN

A class in Technique, meeting weekly, is free to all students enrolled in the Pianoforte course; attendance at least once a month being compulsory on the part of all *Regular* students of Pianoforte. Instructor: Mr. Ebell.

Elementary Course

Grade I

Five finger exercises and elements of scale playing. Schmitt: Preparatory Exercises; Beyer: Elementary Book. One or more compositions from each of the following groups:

(1) Mozart: Minuet No. 1 in G major; Thomé: Melody in C major.

(2) Oesten: White Roses; Poldini: Waltz Serenade; Schytte: Dance of the Gnats; Gurlitt: The Forest Brook.

(For four hands)

Godowsky: Miniatures-First suite; Third suite; Seven Ancient Dances.

Grade II

Knowledge of all major and minor scales and arpeggios on triads, dominant seventh and diminished seventh chords. Stasny: Finger Training; Hanon: The Virtuoso Pianist; Koehler: Op. 50.

One or more compositions from each of the following groups:

(1) Clementi: The First 6 Sonatinas Op. 36; Poldini: Oiseaux de Passage.

(2) Beethoven: Little Variations on a Swiss Air; Reinecke: Sonatina Op. 47; Spindler: Light Staccato.

(3) Graham: Six Sight Reading Studies Op. 10; Scharwenka: Tarantella Op. 62.

(For four hands)

Godowsky: Miniatures-Miscellaneous Nos. 1, 2, 3, 6, 8, 9, 10, 12, 13, 14, 17.

Sight reading of first Grade pieces, not previously studied.

Grade III

Scales and arpeggios in slow tempo, in parallel motion through four octaves, and in contrary motion through two octaves.

Stasny: Finger Training (continued). Kullak: Octave School (Book 1). Czerny: Op. 636; or LeCouppey: Op. 20; or Berens: Op. 61.

One or more compositions from each of the following groups:

(1) Easy Sonatas by Haydn and Mozart; Beethoven: Sonatas Op. 49, Nos. 1 and 2.

(2) Bach: Two-part Inventions; Easy Pieces by Early Classic Composers (Collection J. Henius); Godard: Au Matin; Dussek: La Matinée Op. 62.

(3) Schytte: The Spinning Wheel; Perabo: Praeludium, Romanze Op. 19; Grieg: Lyric Pieces Op. 12.

(For four hands)

Godowsky: Miniatures-Second suite; Modern Dances.

Sight Reading of second Grade pieces, not previously studied.

Grade IV

Scales and arpeggios as in Grade III in all tempos, also in double octaves in parallel motion through two octaves and in contrary motion through one octave, in slow tempo.

Kullak: Octave School (Books I and II). Clayton Johns: From Bach to Chopin. Czerny: Op. 299 and Op. 740 (not less than three studies); Cramer-Bulow: Selected Studies (not less than three studies).

One or more compositions from each of the following groups:

(1) Bach: Three-part Inventions, Partitas, Suites; Early Classics (difficulty Grade B).

(2) Sonatas and Rondos by Haydn and Mozart; Beethoven: Bagatelles.

(3) Beethoven: Easy Sonatas, e. g. Nos. 1, 4, 5, 6, 9, 10, 25.

(4) Schubert: Impromptus and Moments Musicaux; Mendelssohn: Songs without Words; Field: Nocturnes; Schumann: Childhood Scenes, Forest Scenes.

(5) Chopin: Easy Preludes and Nocturnes, Bolero, Ecossaises, Rondos.

(6) Tschaikowsky: The Seasons of the Year; Grieg: Lyric Pieces Op. 38, Album Leaves Op. 28; MacDowell: Woodland Sketches; Perabo: Toccatina Op. 19; Moszkowski: Etincelles, Sur L' Eau, La Jongleuse; Bargiel: Marcia Fantastica.

(Of the six required repertoire compositions, four must be presented by memory at the examination for admission to Grade V).

(For four hands)

Godowsky: Miniatures Miscellaneous Nos. 4, 5, 7, 11, 15, 16, 18, 19, 20. G. Fauré: Op. 56, Op. 57. Sight Reading of third Grade pieces, not previously studied.

Classes for four-hand playing, open to students of the first four Grades. Instructor: Miss Miller.

Tuition: $12 for 10 weeks.

Advanced Course

Grade V.

Scales in thirds and sixths. Arpeggios of triads and seventh chords combined with their inversions.

Tausig: Daily Exercises (Book I). Kullak: Octave School. Clementi-Tausig: Gradus ad Parnassum. Also studies by Moszkowski, Sternberg, MacDowell, Chopin, Liszt.

Compositions from each of the following groups: (1) Bach; (2) Mozart, Haydn, Beethoven; (3) Weber, Mendelssohn, Schubert; (4) Schumann, Brahms; (5) Chopin; (6) Liszt; (7) Early Classics; (8) Contemporary Composers. One of these compositions is required to be a concerto for pianoforte with orchestra accompaniment.

Grade VI

Special study of scales in double thirds. Tausig: Daily Exercises (Books I, II, and III).

Special study of the master-works of the composers grouped in Grade V. All compositions studied in this grade must be memorized in preparation for the lesson.

Final Examinations for a Pianist-Instructor:

I. Eight compositions selected by the committee from a repertoire presented for approval a month previous, consisting of the following pieces:

(1) Six preludes and fugues from Books I and II of the Well-tempered Clavichord and an extensive composition (for instance, Chromatic Fantasie or Italian Concerto) by J. S. Bach.

(2) One of the last five sonatas and one other sonata by Beethoven. (A sonata by Mozart or Haydn may be substituted for the last one.)

(3) A ballade, a scherzo, and a dance by Chopin.

(4) A composition by an early classic composer, preferably from the collection in Godowsky: Renaissance.

(5) An extensive work by Schumann or Brahms and inversely a small composition by Brahms or Schumann.

(6) An original composition and a transcription, or a Rhapsody by Liszt.

(7) A composition by Weber, Mendelssohn, or Schubert.

(8) A composition by a contemporary composer.

(One of the compositions in Groups 5-8 must be a sonata.)

(9) A concerto.

II. One composition prepared in two hours, and one *a prima vista.*

A special course for Concert Pianists is offered for those students who pass the examinations from Grade V

to Grade VI most commendably. This course is given in classes of not less than four nor more than seven. One hour per week. Instructor, Mr. Ebell. Tuition: $25 for 10 weeks.

Final Examinations for a Concert Pianist are on the same requirement as for a Pianist-Instructor, with the addition of the following pieces to the repertoire of Requirement I: three studies by Chopin, two studies by Liszt, one concert study by a contemporary composer, two more concertos.

Complementary requirements for a Diploma as Pianist-Instructor: Completion of the courses in Solfeggio, Theory, Harmony, and the History of Music.

Complementary requirements for a Diploma as Concert Pianist: Completion of the courses in Solfeggio, Theory, Harmony, Grade I of Composition and Orchestration, and the History of Music.

Tuition { Elementary course: $20 for 10 lessons.
Intermediate " 30 " 10 "
Advanced " 50 " 10 "

STEINWAY PIANOFORTE

ORGAN

*ALBERT SNOW MERTON B. FRYE

(* Member of the Boston Symphony Orchestra)

Grade I

Pedal study. Legato touch. Registration. Hymn and trio playing.

Grade II

Interpretation of various styles from the lesser works of Bach to modern composers, with special attention to phrasing and registration. Staccato touch.

Grade III

Continued study of Bach. Formation of repertory from such masters of organ composition as César Franck, Widor, etc. Choir accompaniment.

Grade IV

Recital playing, and study of modern composers, particularly of the French school. Bossi: Concerto Op. 100

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, and the History of Music.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 40 " 10 "

HARP

WILHELMINA VAN DEN BERG

Grade I

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

Grade II

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthür: Serenade.
Hasselmans: Berceuse.

Grade III

Bochsa: } Studies.
Naderman: }
Parish-Alvars: Divertissement.
Godefroid: Mélancolie.

Grade IV

Schuëcker: }
Heller-Hasselmans: } Studies.
Bochsa: }
Oberthür: Impromptu; Meditation.
Zabel: Élegie Fantastique.

Grade V

Bovio: }
Labarre: } Studies.
Dizi: }

Orchestral Works; Solos; Concertos with Orchestra.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition: $50 for 10 lessons.

FLUTE and PICCOLO

AUGUSTUS BATTLES

(Member of the Boston Symphony Orchestra)

Grade I

Tone production; sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

Grade II

Passages in thirds, sixths, octaves, and chromatic scales; double tonguing.
Altes: Method (Second Part).
Berbiguiez: } Exercises.
Anderson: }

Grade III

Altes: Method (Third Part). Triple tonguing.
Anderson: } Exercises.
Tulou: }
Handel: }
Bach: } Old Sonatas.
Marcello: }

Grade IV

Anderson :
Boeleur : } Virtuosity Exercises.
Soussman :
Mozart : Concertos.
Demersseman-Lindpainter : Pieces.
Tulou : Solos.

Grade V

Sonatas ; Suites ; Concertos ; Modern Compositions.
Study of orchestral works.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course : $20 for 10 lessons.
Advanced " 30 " 10 "

OBOE and ENGLISH HORN

LOUIS SPEYER

(Member of the Boston Symphony Orchestra.)

Grade I

Explanation of the Oboe and its reeds.
Scales. Barret : Method (First Part).

Grade II

Barret : Method (Second Part). Sellner : Method (First Part).
Exercises and Scales.
Reed making.

Grade III.

Brod : Method. Sellner : Method (Second Part).
Duets.
Colin :
Verroust : } Solos.

Grade IV

Explanation of the English Horn.
Hugo: } Methods for Oboe.
Ferling: }

Grade V

Gillet: Method.
Mozart: Quartet; Beethoven: Trio; Handel: Concerto and Sonata; Bach: Sonata.
Selected solos from orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " " "

CLARINET and BASS CLARINET

* Albert Sand * Emilio Arcieri
John S. Leavitt
(* Members of the Boston Symphony Orchestra.)

Grade I

Tone Study. Breathing. Klosé: Method (Book I).
Elementary scales.

Grade II

All Scales. Klosé: Method (Book II).
Mueller: Etudes; Kroepsch: Books I and II; Bärmann: Book I.

Grade III

Bärmann: Advanced Daily Studies.
Kroepsch: } Etudes.
Mueller: }
Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.
Spohr: Concertos. Weber: Concertini. Duos for two clarinets.
Quintets by Mozart; Kroepsch (Books III and IV).
Selected solos by Debussy; Pennequinn.

Grade V

Concertos by Mozart; Weber; Spohr.
Brahms: Sonatas and Quintets.
Debussy: Rhapsody.
Concert passages from Symphonies.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

BASSOON

ABDON LAUS
(Member of the Boston Symphony Orchestra.)

Grade I

Sustained sounds and scales.
Laus: Method (First and Second Parts).
All scales and arpeggios.
Pares: Technical Exercises.
Reed making.

Grade II

Laus: Method (Third Part); 50 exercises.
Methods by Jancourt; Bourdeau. Blume (Book I).
Weber: Romanza Appassionata; Bourdeau: First Solo.

Grade III

Laus: Method (Fourth Part).
Blume: 36 Studies (Book II).
Wiechendorff: Chromatic Variations; Concertos by Busser; and David; Bourdeau: Second Solo; Mozart: Larghetto; Vabaron: Melodies.

Grade IV

Etudes by Gavinies; Espaignet; Gambaro; Milde. Bourgault-Ducoudray: Solo; Mozart: Concerto; René: Solo de Concert; Hassler: Concerto in C minor; Cols: Concertstuck.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, the second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

SAXOPHONE

ABDON LAUS JOHN S. LEAVITT

Grade I

Pares: Saxophone Method; Mayeur: Saxophone Method (Part I).
de Ville: Major aud Minor Scales.
Easy pieces by various composers.

Grade II

Ben Vereecken: Complete Chromatic Scale; Mayeur: Saxophone Method (Part II).
de Ville: 20 Operatic Melodies for Study of Phrasing.
Pieces by Bachman; Balfe; Nicolao; Lefebre; Hauser; Raff.

Grade III

Kappey-de Ville: 27 Exercises and 15 Cadenzas; Kappey: 11 Progressive Saxophone Studies; Lazarus: 8 Fantasias. Pieces by Abt; Chopin; de Ville; Donizetti; Hartmann; Verdi; Schroen.

Tuition: $20 for 10 lessons.

HORN

MAX HESS

(Member of the Boston Symphony Orchestra.)

Grade I

Grand Theoretical and Practical School for Horn.
Franz: Method (Vol. I); Schantl: (Vol. I); Kopprasch: 60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part); Schantl: (Vol. III).
120 Melodic Pieces for Interpretation, preparatory to Solo Playing.

Grade III

Etudes by Prée; Belloli.
Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz.
Brahms: Trio; Beethoven: Sonata.
Concertos by Mozart; Weber; R. Straus; Saint-Saëns.
Solos from orchestral works are studied in Grades III and IV. Transposition is taught in every grade.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition: $30 for 10 lessons.

CORNET and TRUMPET

EDWIN G. CLARKE

Grade I

Tone production; Use and control of tongue; Cultivating muscles of lips; Method of breathing.
Structural Studies and Scales.
Clarke: Elementary Studies; Arban: Method (First Section).

Grade II

All forms of single tonguing; Chromatic scales and studies; Extending compass; Slurring and simple phrasing; Arpeggios. Clarke: Original Studies; Arban: Intermediate Studies; World: Method (Vol. I).

Grade III

Double and triple tonguing; Tonguing as applied to Trumpet; Advanced Phrasing.
Clarke: Technical Studies; World: Method (Vol. II). Selected Solos.

Grade IV

Completing Compass; Style and Expression; Endurance; Solo playing.
Clarke: Characteristic Studies; Arban: Artistic Studies and Solos; St. Jacome: Advanced Studies; World: Method (Vol. III).

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

TROMBONE and TUBA

EUGENE ADAM

(Member of the Boston Symphony Orchestra.)

Grade I

Sustained sounds and scales.
Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.
Duets by Bleger; Vobaron; Labyo; Clodomir; Dieppo; Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.
Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected solos.
Beethoven: Grand Aria Symphonique; Trios by Mozart; Haydn; Quartets by Adam; Meyerbeer.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

PERCUSSION

Carl F. Ludwig

(Member of the Boston Symphony Orchestra.)

Timpani; Bells; Xylophone.
Side-Drum; Bass-Drum; Cymbals; Tam-Tam; Tambourine; Triangle; Castanets.

Tuition: $20 for 10 lessons.

VIOLIN

Irma Seydel

Ary Dulfer * Frederick L. Mahn

(* Member of the Boston Symphony Orchestra.)

Elementary Course

Grade I

Methods by Hohmann; David; de Bériot; Sitt.
Sevcik Op. 7 (Parts I and II), Op. 6 (Parts VI and VII).

Grade II

Kayser: Etudes (Parts I, II, and III), Alard Op. 10, Mazas: Op. 36, or Dont: Op. 37.
Sevcik: Op. 7 (Part II), Schradieck: Scales.
Students' Concertos: Seitz, Nos. 2, 5, 4; Accolay, No. 1; Sitt.

Intermediate Course

Grade III

Kreutzer: Etudes.
Sevcik: Op. 8 and Op. 2. Baillot: Scales, Arpeggios.
Concertos: Rode, No. 7; Viotti, No. 23.
Raff: Cavatina; Wieniawski: Legende; Schubert: The Bee; Bach: Air on the G String; de Bériot: Scene de Ballet.

Grade IV

Fiorillo: Etudes.
Sevcik: Op. 9, Op. 1 (Part I), Op. 2.
Concertos-de Bériot, No. 7; Viotti, No. 22; Mozart: A major.
Wieniawski: Mazurkas; David: Am Springquell; Ries: Perpetuum Mobile; Beethoven: Romanzas.

Ensemble Class for Stringed Instruments open to students of the Intermediate and Advanced Courses, one meeting per week. Instructor, Mr. Dulfer. Tuition: $5 for 10 weeks.

Advanced Course

Grade V

Rode: Etudes.
Sevcik: Op. 1 (Parts III and IV), Op. 2.
Concertos by Bach; Spohr; Bruch.
Tartini: Sonata in G minor; Wieniawski: Polonaise; Souvenir de Moscou; Vieuxtemps: Ballade and Polonaise; Sarasate: Spanish Dances.

Grade VI

Gavinies: 24 Matinées.
Sevcik: Op. 2, or Flesch: Urstudien.
Concertos-Mendelssohn, E minor; Vieuxtemps, D minor; Wieniawski, D minor.
Tartini: Devil's Trill, Sonata; Bach: Solo Sonatas.
Composition by Ernst, Sarasate, Brahms, Corelli.

Soloists' Course; Additional requirement:
Paganini: Etudes.
Concertos-Brahms, D minor; Beethoven, D major; Saint-Saëns, B minor; Ernst, F sharp minor.
Paganini: Witches' Dance; Saint-Saëns: Rondo Capriccioso, Havanaise; Ernst: Hungarian Melodies.

Complementary requirement for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and three years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: $20 for 10 lessons.
Intermediate " 30 " 10 "
Advanced " 50 " 10 "

VIOLA

ARTHUR FIELDER FREDERICK MAHN
(Members of the Boston Symphony Orchestra.)

Grade I

Position; Tone production.
Major and minor scales.
Bruni: Tenor Method.

Grade II

Studies in the first and second positions, from works of Campagnoli, Mazas, Corelli, Kreutzer.

Grade III

Studies in all the positions.
All major and minor scales and arpeggios.

Grade IV

Campagnoli : 41 Caprices.
E. Krenz : Op. 5.
Solos from orchestral works.

Grade V

Kreutzer : 40 Studies.
E. Krenz : 10 Petits Morceaux Op. 122.
Vieuxtemps : Elégié Op. 30.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course : $20 for 10 lessons.
Advanced " 30 " 10 "

VIOLONCELLO

Hazel L'Africain

* Enrico Fabrizio — Milo M. Goldstein

(* Member of the Boston Symphony Orchestra.)

Grade I

Werner ; Violoncello School.
Lee : Studies for Beginners (First Part).
Klengel : Scale Studies (First Part).

Grade II

Lee : Studies for Beginners (Second and Third Parts).
Merk : / Voltzaner : } Studies.
Grutzmacher : Fantasia.
Klengel : Technical Studies in Scales and Chords.
Easy Solos.

Grade III

Grutzmacher : / Klengel : } Technical Studies.
Lee : Progressive Studies.
Duport : Etudes.

Sorvais: Fantasia Op. 13.
Saint-Saëns: Allegro Appassionato.
Goltermann: Fourth Concerto.

Grade IV

Servais:
Piatti: } Etudes.
Demunch:

Boellmann: Concert Variations.
Leo Schultz: Classics (Two Volumes).

Saint-Saëns:
Lalo: } Concertos.

Grade V

Tschaikowsky: Rococco Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins; Grieg; Strauss; Beethoven; Saint-Saëns.

Dvorak:
Volkmann:
Schumann: } Concertos.
Goltermann:

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: $20 for 10 lessons.
Intermediate " 30 " 10 "
Advanced " 40 " 10 "

CONTRABASS

THEODOR SEYDEL

(Member of the Boston Symphony Orchestra.)

Grade I

Tone production and bowings on the open strings.
Progressive studies.
Finger exercises.
Diatonic and Chromatic Scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goldermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double-Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition: $30 for 10 lessons.

HISTORY of MUSIC

John N. Burk

(Press representative of the Boston Symphony Orchestra.)

A general survey of the development of the art of music in its varying forms and phases from its beginning to the present time. Stress will be laid upon the lives and charac-

teristics of the most important composers. The æsthetic points of view and the historical backgrounds of the succeeding epochs will be touched upon. Representative works will be played to illustrate the lectures.

Tuition { This course is free for all students enrolled in the Conservatory; for others the tuition is $25 for the entire series of lectures.

ORCHESTRAL TRAINING

AGIDE JACCHIA

First Year

Haydn: / Mozart: } Symphonies.

Miscellaneous Classic Compositions.

Second year

Beethoven: / Brahms: } Symphonies.

Miscellaneous Compositions (Old and Modern).

Tuition { This course is free for all students enrolled in the Conservatory; for others the tuition is $40.

BAND TRAINING

EDWIN G. CLARKE

Standard Overtures.
Operatic Selections.
Characteristic: Intermezzi, Waltzes, Marches, and Miscellaneous Compositions.

Tuition: $25 per school year.

CHORAL TRAINING

RODOLFO FORNARI LOUIS SPEYER

Classes for Grand Opera and Oratorio.

Tuition: $25 per school year.

DRAMATIC EXPRESSION

EDOUARD H. DARMAND BEATRICE KING

Preparation for Public Speaking and all branches of Stage Work, Dramatic and Operatic.

Tuition { Private lessons: $20 for 10 lessons.
Class lessons: 20 per session.

BALLET TRAINING

MARIA PAPORELLO

Classes for Grand Opera exclusively. Private lessons.

Tuition { Private lessons: $30 for 10 lessons.
Class lessons: 25 per session.

DEPARTMENT OF LANGUAGES

EMMA DARMAND MARGARETTE MÜNSTERBERG

RODOLFO FORNARI

French, German, and Italian taught by native instructors. Authoritative orthoepy and interpretation of Librettos of Operas. Thorough grammatical study, if desired.

Tuition { Private lessons: $20 for 10 lessons.
Class lessons: 20 per session.

MUSICAL KINDERGARTEN

MARY GILLISE

The awakening and development of musical ability in children, by explaining and illustrating things musical through games and methods that appeal to their imagination as well as to their reason.

Foundational Study of Notation and Time; Finger Exercises.

The children are very carefully watched to discover any marked ability, which should be fostered and trained for professional life.

Tuition: $25 for entire course (30 weeks).

GENERAL INFORMATION

It is the aim of the Boston Conservatory of Music to serve the interest of all students, as individuals, and to give them the benefit of personal advice and friendly assistance wherever possible.

RESIDENCE

Young women are advised to communicate directly with any of the following dormitories for girls, where board and room are obtainable at rates ranging from $6.50 to $20 per week:

(1) The Franklin Square House, 11 E. Newton St.
(2) The Students' House, 96 The Fenway.
(Especially for girls under 20)
(3) The Students' Union, 81 St. Stephen St.

The Registrar also has a list of carefully selected private homes where men or women may find suitable accommodations.

LIBRARY

The Students' Library contains reference books on musical subjects, together with valuable works on voice, pianoforte, and orchestral instruments.

Students also have the privilege of drawing books from the Boston Public Library.

MUSIC and OTHER SUPPLIES

A selected assortment of vocal and instrumental music, note-books, and other supplies are kept on sale for the convenience of instructors and students.

PRACTICE PRIVILEGES

Opportunities for free practice are accorded to *Regular* students, so far as accommodations permit. An exception is necessarily made in the case of Organ practice, for which there is a charge of twenty-five cents per hour.

SCHOLARSHIPS

Scholarships for free instruction are awarded to students who show evidence of exceptional ability and are unable to pay the costs of tuition.

RECITALS and CONCERTS

At frequent intervals during the regular school year, recitals are given by students representing the various courses or by members of the Faculty.

On Sunday, March 5, 1922, Mr. Ary Dulfer gave a Violin Recital, accompanied by Mr. Cyrus Ullian; and on March 26, Mr. Hans Ebell gave a Pianoforte program. Both these recitals were open to all members of the Conservatory.

Through the courtesy of the Management of the Boston Symphony Pops, Thursday, May 26, was assigned as the annual Boston Conservatory of Music Night in Symphony Hall. A program of special interest to students of the Conservatory was prepared by Mr. Jacchia, the Conductor of the Pop Concerts.

At the Students' Recitals, to which parents and friends were invited, the following programs were presented:

SUNDAY, NOVEMBER 20, 1921, AT 2.30 P. M.

FIFTH SONATA in three movements . . . Beethoven
CATHERINE CARVER - Grade V - Mr. Ebell

"AUBADE" . . . . . Leboffe
ALICE MILLER - Grade II - Mr. Fornari

SONG OF AUTUMN . . . . . Gretchaninoff

HUMORESQUE . . . . . Grieg
SCOTT SUTHERLAND - Grade V - Mr. Ebell

CONCERTO in G major, Op. 13 . . . Seitz
JOSEPH PARLATO - Grade III - Mr. Dulfer

WALTZ, Op. 38 . . . . . Grieg

PRELUDE in B flat major . . . . Chopin
MILDRED BERMAN - Grade IV - Mr. Sutherland

"AVE MARIA" *from* "*Otello*" . . . Verdi
MAGNHILD KILDAHL - Grade II - Mr. Frank

TENTH HUNGARIAN RHAPSODY . . Liszt
CYRUS ULLIAN - Grade V - Mr. Ebell

MISS BERMAN and MR. SUTHERLAND, Accompanists

SUNDAY, FEBRUARY 19, 1922, AT 2.30 P. M.

RONDO ESPRESSIVO . . . . . Ph. E. Bach
ANNA WEINBERG - Grade V - Mr. Ebell

ARIA. Un bel dì vedremo . . . . *from "Madama Butterfly"* Puccini
FLORENCE CROWELL - Grade III - Mme. Ferrabini

GARDENS UNDER THE RAIN . . . . Debussy
MATILDA BLUMENTHAL - Grade V - Mr. Ebell

RACCONTO. Che gelida manina . . . . *from "La Bohème"* Puccini
JOSEPH ANTONELLI - Grade II - Mr. Fornari

CONCERTO No. 7 . . . . . Rode
HAROLD DOYLE - Grade III - Mr. Dulfer

IMPROMPTU Fa sharp major . . . . . Chopin
ANNA WEINBERG

ROMANZA. Ebben? Ne andrò lontana . . . . *from "Wally"* Catalani
FLORENCE CROWELL

ALBUM LEAF . . . . . Grieg
MATILDA BLUMENTHAL

DOWN IN THE FOREST . . . . . Ronald
JOSEPH ANTONELLI

SOUTHERN PICTURES (four hands) . . . Scharwenka
JULIETTE and MILDRED MCCARTHY - Miss Miller

(*a*) LULLABY . . . . . Lachmund

(*b*) RONDO . . . . . Green

VIOLIN ENSEMBLE - Mr. Dulfer

ANNE DE GUICHARD — JULIETTE MCCARTHY
HAROLD DOYLE — MILDRED MCCARTHY
MARIO GULIZIA — JOSEPH PARLATO
DORIS INABNIT — DAVID PERRY

FRANCES EDWARDS - Accompanist

SUNDAY, MAY 14, 1922 AT 3.30 P. M.

PRELUDE AND FUGUE in Re Minor . . Bach
CATHERINE CARVER - Grade V - Mr. Ebell

DADDY'S SWEETHEART . . . . Lehmann
FRANCES ALDRICH - Grade I - Mme. Ferrabini

ETUDE MIGNONNE in Si Minor . . . Schuett
MINNIE SIMON - Grade V - Mr. Ebell

MAZURKA . . . . . d'Agostino
HAROLD DOYLE - Grade III - Mr. Dulfer

AU MATIN . . . . . Godard
MILDRED MCCARTHY - Grade IV - Miss Miller

IL BACIO . . . . . Arditi
MARTHA FURVELL - Grade II - Mrs. Drew

SARABANDE AND MINUET
from "French Suite in Si Minor" Bach
GERTRUDE ALBINSKY - Grade V - Mr. Ebell

ROMANZA in Mi flat Major . . . . . Beethoven
CLIFFORD FERGUSON - Grade II - Mr. Leavitt

MEDITATION *from "Miniatures"* . . . Godowsky

ANNA WEINBERG - Grade VI
MATILDA BLUMENTHAL - Grade V. } Mr. Ebell

THE SPRING . . . . . Tosti
JULIETTE MCCARTHY - Grade I - Mme. Ferrabini

PRELUDE . . . . . Perabo
HELEN CHAPMAN - Grade IV - Miss Miller

PACE, PACE MIO DIO *from "La Forza del Destino"* Verdi
MAGNHILD KILDAHL - Grade II - Mr. Frank

IMPROMPTU in Mi flat major . . . . . Schubert
MARIE SMITH - Grade IV - Mr. Sherman

CLAVELITOS . . . . . Valverde
CLARA RIVELLI - Grade II - Mme. Ferrabini

ETINCELLES . . . . . Moskowsky
FRANCES EDWARDS - Grade IV - Miss Miller

LIEBESLEID . . . . . Kreisler
CHARLES EZEKIAN - Grade IV - Mr. Mahn

WITCHES' DANCE . . . . . MacDowell
MILDRED BERMAN - Grade V - Mr. Ebell

TO THE BIRDS . . . . . Hue
FLORENCE CROWELL - Grade III - Mme. Ferrabini

VENETIAN BOAT SONG . . . . Mendelssohn
HILDA TEMPLETON - Grade V - Mr. Ebell

CONCERTINO . . . . . Weber
BRUCE KRESS - Grade III - Mr. Leavitt

ROMANCE in Fa sharp major . . . Schumann
ASHER SHUFFER - Grade VI - Mr. Ebell

O PARADIS SORTI DE L'ONDE
from "L'Africaine" . . Meyerbeer
JOSEPH ANTONELLI - Grade II - Mr. Fornari

INTERLUDE . . . . . Royce
RUFUS THOMPSON - Grade V - Mr. Ebell

RITORNA VINCITOR *from "Aida"* . Verdi
IRIDE PILLA - Grade I - Mme. Ferrabini

EXERCISE *from "Miniatures"* . . . Godowsky
CYRUS ULLIAN, LEON TUMARKIN } Grade VI - Mr. Ebell

PRELUDE AND FUGUE in Do major . Bach
MABEL DERRY - Grade V - Mr. Ebell

SUMMER NIGHT . . . . . Brunner

VIOLIN ENSEMBLE - Mr. Dulfer

ANNE DE GUICHARD — JULIETTE MCCARTHY
HAROLD DOYLE — MILDRED MCCARTHY
MARIO GULIZIA — JOSEPH PARLATO

CAPRICE BOURLESQUE . . . Gabrilovitch
ROBERT CHILDE - Grade V - Mr. Ebell

Steinway Pianoforte

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